



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ABLAUT AND SENTENCE-ACCENT

In the *JEGPh*, vol. XVI, pp. 173 ff., I tried to show that the ablaut stages *e*, *o*, and *ə* or—represent three different degrees of stress, depending upon whether the syllable in question occupied the focus of attention or was more or less removed toward the margin. I should like to offer here a bit of additional evidence in support of that theory namely, that these three degrees of ablaut correspond exactly to the three degrees of stress which are distinguishable in the accent of an ordinary prose sentence in modern English.

A sentence is a judgment, a predicating of some fact about a subject, a focussing of the attention upon some element of a total concept. The concept, which is always more or less complex, arises first as a whole in the mind; and from this whole we single out a certain element, on which we center the attention. In the sentence, FATHER IS A LAWYER, the word FATHER stands for the original total concept, and LAWYER represents the single element which is drawn from it into the focus of attention. This thought-process is a movement from a general basis to a specific goal, the creating of tension in which the subject and predicate are set off against each other; but the tension is greater at the goal than at the starting point, that is, LAWYER is more strongly stressed than FATHER (see Lipps, *Ästhetik*, I, 325). The reverse of this may also occur. If the concept is concerned with LAWYERS, and we wish to call attention to the fact that FATHER is one possible element in that concept, then we say, FATHER IS A LAWYER, stressing the former more strongly than the latter. This merely means that we have a different general concept as a basis. Again, either the subject or the predicate, or both, may be qualified as to time, place, manner, degree, etc., in which case the qualifying word receives the chief stress (unless it is merely an inseparable part of the qualified word), e.g., FATHER IS A GREAT LAWYER. Thus we distinguish either two or three degrees of stress above the so-called unaccented elements of a sentence: for example, FATHER IS A LAWYER, and FATHER IS A GREAT LAWYER (cf. Wundt, *Völkerpsychologie*, Bd. 1, 2. Teil, 391-392). Or, let us take a sentence containing a verb. THE MAN SEES; THE MAN SEES REPEATEDLY; THE

THE MĀN SEÈS REPÉATEDLY. Now in these three sentences the stress on the vb. *sees* corresponds exactly to the three degrees of ablaut, *e*, *o*, *ə*, or —. Pre-Germanic pres. ind. *sēkwe*, pft. *sēsókwe*, pft. pl. *sēsəkwiṃē* (= *sēhwum*). In the first two cases, the verb represents *that which is predicated about a subject*, and either occupies alone the focus of attention, in which case it is most strongly stressed, or is slightly removed from the focus toward the margin of attention, in which case it is somewhat less strongly stressed. In the third example, *the verb represents the original general concept*, the context or background of the idea, the basis, from which one or two elements are singled out and presented to the attention; here the verb has the weakest stress, and in the I E ablaut reaches the *ə* or — stage. The perf. ptc. *səkwonós*, *dātós*, and the aorist, e.g. Greek *ἔλιπον*, are similar to the pft. pl., i.e., the verb with its reduced vowel stage represents the original concept, and not a fact predicated about a subject; the attention is centered on the *person or thing affected by the act*, or the *past time* at which the act was performed, and the act itself is taken for granted, is the element that makes up the general context of the whole concept.

It looks, then, very much as though the IE ablaut arose from the perfectly natural sentence accent, and that this accent did not differ essentially from that of modern English.

C. M. LOTSFEICH

University of Cincinnati.